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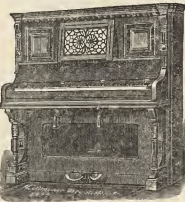
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Musical Items.

HOW.

DR. PAGANINI returns to America and plays
cago in November.

THE Conductors of the Boston Symphony
tra is still unsettled.

GUSTAV HEINRICH is giving various Easter
good opera at popular prices.

MATRYNA has renewed her artistic triumphs in
cent reappearance in New York.

THE Michigan Music Teachers' Association
nounced for June 28th, 29th, and 30th, at Adrian.

Mrs. ARTHUR FRANKENHEIM is winning economical
artistic piano playing with the Boston Festival Or-

MICHAEL H. CROSS, of Philadelphia, has been
lished a trio for piano, violin, and cello. The w-
been well received.

DR. ANTONIN DVORAK has spoken at length upon
melodies. He considers them the true foundation
American school of music.

THE *Keynote*, started by Frederick Archer, to-
ago, has now been purchased by E. Lyman Bill, who
presented in an enlarged and improved dress.

DR. A. C. MACKENZIE's new oratorio, "Beth-
is in the printer's hands. It is to be given in
September 4th, with Mrs. Nordica as soprano and
Ben. Davis, tenor.

THE Spectatorium, originated by Steele M.
which proposed musical attractions, musical and
wise, has sunk under the financial strain. It has
\$800,000 so far, and now goes into the hands of a

THE Philadelphia Symphony Society was organ-
ized in the spring of 1892, under the directorship of W.
christ. It is proposed to give a series of concert
the coming season. The public rehearsal has
been given.

MISS ANY FAY ON THE DEPPE METHOD.

One of your subscribers does me the honor to ask for information in regard to my edition of the "Deppe Method." Also, who Deppe is, where born, and if still alive and teaching. I have forgotten where Deppe was born, but he was a well-known musical conductor and teacher of the piano in Berlin, and, indeed, throughout Germany, at the time I made his acquaintance in 1875. He subsequently became the conductor of the Royal Opera in Berlin, and was the teacher of the present Empress of Germany and of Count Hohenberg, the present intendant of the opera in Berlin. Count Hohenberg was devoted to Deppe, and after his death, which occurred two years ago last October at Fymont, while on his summer vacation, endeavored to collect his pupils who were teaching in Berlin and to found a Deppe School of Piano Playing, through which Deppe's principles should be transmitted and perpetuated. I do not know how Count Hohenberg is succeeding with this school, but it is in existence when I was abroad a year and a half ago. I was in Berlin only six days, and did not see Count Hohenberg, which I have much regretted since. From there I went to Hamburg to visit Fri. Elise Timm, who was Deppe's friend and associate teacher for years, and who has a flourishing piano school founded on Deppe's ideas. She has always been his devoted adherent, and is the best teacher of his method in Germany. Her address is 35 Kirchen Allee, Hamburg. I went to Hamburg for one winter in 1875, in order to study with Fri. Timm, and learned from her points of technique which have been of the utmost value to me both in playing and in teaching ever since. She had the patience to study with her pupils, and many an evening have we spent hours practicing technique together.

The Deppe method is a religion with Fri. Timm, and she is still teaching it as vigorously as ever. Americans going abroad to study would do well to go to her first for hand training and for the foundation of their musical career. She understands how to give that invaluable elementary instruction which everybody needs, and which so few teachers know how to impart. My own manner of teaching is based on the same lines, and I always begin with the Deppe exercises, which are offered by me and are published by S. W. Streub, 216 State Street, Chicago. Anybody can get them by ordering from him or at Mr. Presser's house. I have prefaced each exercise with a note describing how it should be studied, but can make it perfectly clear only by illustration on the piano. In a course of five lessons, of one hour each, I can teach the leading features of the Deppe method, and have done so to teachers all over the West, who used to come to me for a month during their summer vacations when I lived in Chicago.

As a perfect specimen of the Deppe method, I can furnish my little twelve-year-old pupil, Laura Sanford, who plays with the faith of an artist now, and who is meeting with phenomenal success in public. She has been developed wholly on the Deppe method, and will, perhaps, appear at one of the concerts of the World's Fair this summer. It is my hope ultimately to take her to Berlin and to have her play under the protection of the Empress of Germany and of Count Hohenberg, as the American exponent of the Deppe School. A teacher, like a merchant, should be able to furnish "a sample of his goods." Yours, respectfully,

AMT. FAY.

HINTS TO THE THOUGHTFUL.

GEO. C. HULLING.

CANT and pretension in music are systematically being pushed to the wall by the vigorous strides which common sense is making in the art. We have too long been talked and written to in the dead languages about music. We demand plain Anglo-Saxon as a medium of communication between musicians and music lovers. There is nothing mysterious about music but the ignorance which some people bring to it.

Many musicians are given to playing and singing scraps or incomplete portions of a composition. This makes it unpleasant for the listener, while it is artistic

ally demoralizing to the performer. Have your variety, but work it in a rationally finished unity.

Young pianists and organists should cultivate the practice of improvisation. To improvise is often to rouse the creative energies, and by this means sometimes powers of composition are awakened which would else have slumbered through life.

Lord Bacon says that "there is no exquisite beauty without some strangeness in its proportions." This is true of the deepest beauty in music, which is apt to strike the superficial mind as no beauty at all.

The most potent quality of the artist in music is the ease and repose with which he conceals the art which makes his music beautiful. He is the artist who by the means by which he produces the artistic end.

Many a musician has found, to his benefit, that the best cure for his superfluous egotism is to associate with musicians who know more than himself and yet make no unbecoming parade of their knowledge.

Sympathy and deservedly bestowed praise are two of the necessities for the proper development of the musician's art life. Without them his working ambition is apt to become stagnant.

One great superiority of music over the other arts is that it cannot be turned to vicious ends.

Many people lament that they are too old to begin the study of music. This is a mistake. We could mention a long list of amateur musicians who did not begin the study of the art until comparatively late in life.—*Song Friend.*

NEW PUBLICATIONS.

FINCK'S NEW BIOGRAPHY OF WAGNER.*

Richard Wagner is unquestionably the central figure of the musical scene which has occupied the stage during the past fifty years. He dominates the situation by virtue of his profound originality, his intellectual power and grasp, his unrivaled creative imagination, his force of character, the unexampled violence of the storm of opposition awakened by his works and his doing generally, and by his unparalleled triumphs over all adverse circumstances.

It was the first of these qualities, to begin with, which hindered the general acceptance of the new truths which he had discovered, and of the colossal art works which he created in his own lifetime. People in general are slow to accept radical innovations in their habitual ways of thinking. The *vis inertiae* is a great factor in human affairs. Indeed, it would seem to be even a greater force in the lives of educated men, especially of those who are nominally occupied with the cause of the higher intellectual and spiritual interests, than in the lives of men in general. We too that man who discovers a new truth or sets forth a new ideal of life, character, art, religion, morals, science, or philosophy. In this world he is sure to find tribulation; and the opposition he is sure to meet will more often come from those whose superior education and position ought to insure their appreciation than from people of inferior cultivation. It is not the Hebrew race alone which has canonized and crucified its great prophets and seers always stoned and crucified; nor is it a characteristic of that race only to divide into a higher intellectual and social class, who cry out "Crucify it!" while the common people hear the prophet gladly. Every race has thus treated its great intellectual and spiritual leaders, and the struggle which has finally resulted in the triumph of Wagner's ideal of the music drama is a most impressive illustration of this truth. As set forth in Mr. Finck's fascinating pages it is both pathetic and tragic; the German Philistine played a great part in it; and, above all, the educated German Philistine, who thanked God that he was not as other men are, who considered himself the repository and guardian of orthodoxy in musical art, and who looked down upon more simple-minded and open-hearted men, capable of receiving new ideas, as narrow-minded Philistines. The term itself is a German university term employed to designate the great mass of uneducated and unenlightened men as opposed to those whose better opportunities for development ought to give them greater breadth of view. With what crushing force it may be justly applied to numbers of professional critics, musicians, and official art-leaders, many a page of Mr. Finck's book conclusively testifies. This book is not dispassionately written; it is too near the life of Wagner for that, and he was too much of a fighter, had too many faults and weaknesses which rendered him vulnerable, while at the same time he was a tremendous personal force. Action and reaction are equal; and the personal power of Wagner is marked by the violence of the hostility he aroused. It is still impossible not to be either a partisan or an

* Wagner and his Works: The Story of his Life, with Critical Comments, by Henry T. Finck. With Portrait. In two vols. Price \$5.00. New York: Charles Scribner's Sons, 1895.

opponent of Wagner; and it need not be said that Mr. Finck belongs to the former class. He holds up the Wagnerian banner right bravely and deals valiant blows at the enemy, whom he rightly looks on as the enemy of a great and noble cause. It is possible that he sometimes goes too far in imputing unworthy motives to critics who were really more stupid than malignant; but, on the whole, the verdict of intelligent readers will doubtless be, "Served them right." Indeed, it is out of their own mouths that Mr. Finck condemns Hanslick, Spetzel, and many another of the professional leaders of opinion, of having been incapable of comprehending a new manifestation of genius and of throwing every possible obstacle in its way. Hanslick, in particular, committed to a shallow and narrow minded theory of musical aesthetics, as expounded in his book, "The Beautiful in Music," was wholly incapable of appreciating new art works of the very highest rank composed on principles contradictory of his theories. The facts did not fit his theory; therefore the facts must get better no education at all than one which makes a man blind, deaf, and stupid!

That Hanslick and his fellow critics were stupid will now be generally, although not universally, admitted. The Wagnerian music drama has now made its way to genuine popularity. There are thousands of men and women who find in it greater evidence of genius and more of inspiring, uplifting power than in any other music whatsoever. Or if this be too strong a statement, it is at least true that they find no other music comparable with it, except that of Bach and Beethoven, in point of nobility and sublimity. The number of converts to them on a lower plane of experience. The number of these persons, too, is constantly increasing, and there can be no reasonable doubt that the future of Wagner's music is assured. But if the truth, the beautiful, and the good always make their way eventually, we may always reckon still more surely on the constant presence of dullness and mental incapacity. The stupid, like the poor, we have always with us. Hanslick is still alive and still Professor of Musical History at the University of Vienna; critics are still to be found who accuse Wagner of being void of melody and of form, of being unvoiced, etc., etc. As a simple matter of fact, Wagner's works are full of melody and are thoroughly vocal in quality more than the Italian rousailles of Rossini, Bellini, *et cetera*; and his forms are the culmination of musical construction up to date. This review article gives no space to demonstrate these assertions; but those who read Mr. Finck's lucid pages will find demonstration from any other source superfluous. The critical portions of the book form a model of luminous and convincing exposition. The biographical portion is more full and complete in its information than any to be found elsewhere. In short, there is no other Wagner biography, as yet, to be compared with Mr. Finck's, nor is there likely to be for many a year to come. It deserves to be read by every musician, critic, and amateur.

JOHN COMFORT FILLMORE.

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PREFACE.

PRELUDE.—This suite of studies is comparatively unimportant, but it contains some admirable material for the development of rhythmic conceptions, in a broad sense, and delicacy of expression in both melody and harmony. But back of this is that peculiar poetic atmosphere with which Heller surrounds almost all of his educational works. He had a keen sense of the necessity of a poetic and imaginative basis for the highest musico-technical development. Beauty of tone must always go hand in hand with truthfulness of thought and form.

In the present hot pursuit of pianism, all works which contain a pure musical thought and feeling are of double value, and need to be applied in large doses in order to develop a genuine musical consciousness as distinct from a piano consciousness.

The editor has found these études especially helpful in awakening a purer musical perception, and developing a truer musical conception in the so-called advanced students: students whose only right to the claim of advanced placement was a purely pianistic ability—a mere ability to play the piano, not necessarily involving any genuine musical thought or feeling.

A change in the relation of the piano to music, thought, and music-expression must come sooner or later, and it is with the hope that these studies may help in the bringing about a true understanding of this relation that the editor puts forth this edition.

In Press, "Selection from Op. 125," by S. Heller. See Publisher's Notes.

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First, To give concise and authentic biography of the famous composers whose works are already known to the world.

Second, To give descriptions of the works of composers from which may be formed an estimate of their genius, their influence on art, and their position in musical history.

Third, To give a series of essays on the development and cultivation of the principal forms of music, Italy, Germany, France, England, America, and countries.

The work is edited by Prof. John Knowles Paine, professor of music at Harvard College, and his works have given him a high reputation as a literary eminent German critic he is ranked as foremost living composers.

The work has been in preparation about three years, and is published in thirty parts of forty pages each, sixteen of which are selections from the grade musical compositions, while the remaining sixteen pages are devoted to biography and history. There will be over six hundred elegant illustrations, one hundred and fifty of which are full-page, and are contributions from thirty-five of the most eminent musical critics. The work is sold only by subscription. It has been examined and approved of by hundreds of the most eminent musicians.

Questions and Answers.

(Our subscribers are invited to send in questions for want of space. Please send them in the form of a letter, with other things on the same sheet. It is every subscriber's duty to send in questions. Questions that receive no attention. In no case will the writer's name be published. Questions that have interest will not receive attention.)

E. J. K., JERSEY CITY.—Yes; the relative minor of a major third below the key-note of the major.

The Xmas finger exercises are the best to be used, not third and fourth grades, but in all other grades, from the most advanced.

A. B. N. Y.—What your car evidently needs is a thorough revision in the Ten-Step method. At least, if the notation is correct, you ought to have a course of training in singing by syllable that Dr. Lowell Mason used to give to his classes. What you lack is not natural training in the perception of melody, *i. e.*, the relation of tones in a melody or harmony to the key-note. You must be able to find some one in New York who can help this difficulty. If you have doubt Dr. Wm. Mason, son of the famous Dr. Wm. Mason, can tell you for him at St. Paul. You will hardly be able to overcome the difficulty by yourself.

M. DES S., POINT PLEASANT, N. J.—Every piano teacher, in the way of teaching harmony and dictation, has, there is no real knowledge of music, no intelligent use of it in its full significance, without a knowledge of harmony, especially of tonality. And this latter is best taught by dictation, requiring the pupil to sing different tones in the key-note and to write down tones heard. Some lessons ought to be devoted to these points, even if only notes. These are the "rudiments" of musical intelligence; then, the mere mastery of the keyboard and the ability to see will amount to very little.

S. I do not remember the question you refer to, nor who answered it. My own belief is that the teaching of the piano should be begun the very start. Teach it by ear; making it by syllable; teach the fingering of the scale in the very soon and then extend it to two octaves. You are right in thinking that the pupil ought to know the place she is playing. Or it would be better to say that she knows the key of the piece—the relations of all its tones note. This includes the scale.

L. M. V. A. DEL. ACADEMIA DE MUSICA DE CARACAS, V.—L. Eschschert is reported to have said that "the hand is the key to the piano." This probably means simply that he does not force every note of the same routine, but adapts his methods to the special case each pupil. Of course, he must have definite principles of technique; but what these are I do not know precisely, that you inquire of Miss. Fanny Bloomfield Zehle, Chicago Avenue, Chicago, Ill. She was one of Eschschert's pupils and is one of the best pianists I know of.

2. The Rosenbach technical exercises you mention same plan as those of Pleyel. They are based essentially "flow" principle, and really make no provision whatsoever for the extremely important points of true quality and the piano's emphasis. This is not to say that contrived in these methods never possess these qualities; they do, they require them outside of the exercises, such methods as Pleyel's and Rosenbach's; often, I think, knowing how they got them, purely by the instinctive realization of a musical (not a mechanical) ideal. Lyric quality and piano's emphasis are best secured by a pressure tone. This touch is attained in two ways: (1) by a finger; (2) by utilizing the weight of the arm. The Mass and Technique, concerning which you inquire, aims at

ON THE USE OF THE DAMPER PEDAL.

BY FERLIE V. JEVINS.

PROBABLY no portion of that patient and long-suffering instrument, the piano, is so persistently maltreated as the pedal. This abuse is not confined to amateurs, for even among concert pianists of the first rank the artistic use of the pedal is frequently a custom more honored in the breach than in the observance. The cause of this is not far to seek. Piano teaching begins at the wrong end; instead of commencing with ear training, the fingers are at once appealed to, and there are finger gymnastics; as the pupil advances there are more gymnastics; later, still more gymnastics, with the result that the ear and musical nature are entirely uncultivated, and the student graduates with very respectable attainments for a blacksmith or typewriter perhaps, but utterly incapable of artistic soulful playing. One need only question any first-class artist or teacher, to be convinced that this is not a pessimistic view of the situation. A beautiful and artistic use of the pedal depends almost entirely upon keenly sensitizing the ear. A distinguished American composer once remarked, jokingly, to the writer, that he contemplated writing a set of pedal studies for the training of the feet; but even he did not seem to realize that it is not foot but ear training that is wanted. That eminent American teacher, Dr. Wm. Mason, has written an admirable study (Vol. 4, "Teach and Technique") which contains in a nutshell the whole secret of artistic pedaling.

What is this secret? While in an article like the present an exhaustive treatment of the subject is not possible, yet the writer would make a few suggestions which, if followed, will do much toward answering the question. There are three fixed, invariable rules for the use of the pedal. The first is to listen; the second, listen; the third, listen! Beethoven's dictum here applies, that whatever sonnda good to good. Bearing these three rules in mind, let us examine a few of the ways in which the pedal may be employed. It may be used, first, to sustain a single tone of the bass. A good example of this is found in the Chopin Nocturne in E flat, in which the pedal is pressed on the first tone of each group of three, and released on the chord that immediately follows.

Second, to sustain the tones of a melody while the hands are employed in passage work above or below the theme. Gottschalk's "Last Hope" is a familiar example of this, the Chopin Etude, Op. 25, No. 1, another.

Third, to sustain an organ point, as the low F sharp in the Bach Saint-Saens Gavotte in B Minor. The invention of the third, or *sostenuto*, pedal has rendered it possible to do this perfectly without any of the blur that necessarily accompanies the use of the damper pedal. In using the third pedal it must be pressed down *after* the note to be sustained has been struck.

Fourth, the pedal is used to give brilliancy, fullness, and resonance to chords played with the elastic touch. There results from this combination of pedal and touch a tone obtainable in no other way. Schumann's "Novellette" in F, is a good example of this method of pedaling.

But by far its most important use is for the connection of the tones of a melody that cannot be played legato with the fingers. A skillful handling of the pedal in this way wonderfully increases the sonority and singing power of the piano, even when the legato connection can be preserved without its aid. One has only to listen to Paderewski, who is a master of the art of pedaling, to realize the beautiful tone effects that can be produced by its aid. Before trying to use the pedal in this way it must be thoroughly understood that purity of tone depends upon damping the string at precisely the proper moment. In other words, in playing a succession of tones, C, D, E, the damper must fall on the C string at the exact moment that the D is struck, and on the D the instant the E is struck. That this is not such an easy matter to accomplish will be vividly realized by a few attempts to bring exactly together

the up and down clicks of that admirable instrument, the Virgil Practice Clavier. Here the clicks show the instant the damper falls on the string, and afford an infallible guide to absolute perfection in tone connection. To acquire the principle of tone connection by means of the pedal, it is best to begin with the following exercise: Take the scale of C and strike the first tone with the second finger. Now, after the key has been struck, press down the pedal and remove the hand from the keyboard, while the pedal sustains the tone; at the instant that D is struck release the pedal so that C ceases to vibrate. Hold the D firmly pressed down for an instant, then put down the pedal and remove the hand as before. Continue this through the scale. The student must listen carefully; there must not be the slightest overlapping of the tones, which will be the case if the pedal is put down too soon, or the slightest separation, which will happen if the pedal comes down too late. When single tones can be perfectly connected in this way, apply the same principle to chords, after that to the connection of melodies. The following are good examples:—

Schumann's "Romance" in F sharp.
Liszt's "Liebestraume" No. 3.
Schubert's "Moments Musicaux," Op. 94, No. 2.

Many teachers instruct their pupils to raise the pedal at each change of harmony. This is a very good rule as far as it goes, but the property that a vibrating string has of giving out overtones (an explanation of which may be found in any work on Sound) often renders it undesirable to retain the pedal, though the harmony remains the same. For instance, take the C sharp arpeggio of Rubinstein's "Kamennoi Ostrov," and hold the pedal throughout; then play it again, raising and lowering the pedal two or three times very quickly, and notice the gain in clearness which results as the overtones are cut off by the dampers.

In some compositions greater clearness results if the dampers are only raised the smallest appreciable distance from the strings; this is especially the case where the melody is in repeated notes, like Gottschalk's "Tremolo;" great skill is here required, and the effect must be heard to be appreciated.

The student, if he have a sensitive ear, will be able to discover many novel pedal effects. For instance, press down the pedal on the D sharp in measure 34 of Schubert's "Moments Musicaux," Op. 94, No. 2; play the first D sharp forte, and each succeeding one more softly down to the finest pianissimo. The hammer should press the last tones out of the string, which can be accomplished if the key is allowed to rise about half way with finger still in contact with it. This is a lovely pedal effect, but one very difficult to describe. A novel effect may be produced in the second cadenza of Liszt's "Liebestraume," No. 3, by sustaining the entire left-hand arpeggio with the pedal while the descending passage is being played; care must be taken to release the pedal as the middle of the keyboard is approached, as at that point the vibration of the strings is of longer duration, and a blur might result. Another charming effect may be produced in measures 1 and 2 and 28 and 39 of Rubinstein's "Kamennoi Ostrov" thus: put down both pedals, then, commencing pp, make a very marked crescendo to the end of the first measure and an equally marked diminuendo from that point to the end of the second measure; the last few notes should hardly be struck at all, but the vibration of the strings allowed to die away.

If measures 38 and 39 be played ad libitum the effect will be much enhanced.

In conclusion it may be said that the pedal should never be employed except with a view of producing some definite effect; it should never be allowed to obscure the clearness of the melody, and should be so skillfully handled that the hearer is hardly conscious that it is being used.

THE CLASSICAL MUSIO PAD.

THESE would seem, to the casual observer, a consuming thirst throughout the country for "classical" music. The programme of every musical entertainment

must be "classical," choirs must render it, and the amateur who would dare sing anything else would endanger her position as the leading vocalist and soloist of the community. Any music by a modern composer, possessing tune and rhythm that makes it intelligible and enjoyable, is "popular" music. To fail to go into ecstasies of delight on every occasion of this "classical" music, or to betray a fondness for popular music, is positive evidence of your lack of culture and taste, and society would never overlook a lacking in these essential qualifications.

This apparent admiration for classical music is simply a fad—a fashion born of cowardice, conceit, and ignorance. There is ignorance on the part of the public, many of whom do not know what really good music is, and they are too cowardly to express an honest opinion as to what pleases or displeases them. They attend entertainments as a matter of form, suffer in silence, and the more unintelligible a piece is the more heartily it is applauded. There is much of ignorance and cowardice to be found in the average critic; very few are capable of criticizing a performance, and where one possesses the knowledge, the fear of offending some patron of his paper prevents an honest expression. The latter with which they cover every performance fans the ignorance and conceit to be found in the singer or player, and makes them eager to embrace the next opportunity to do worse.

This lamentable state of affairs exists all over the country, and the greater portion of the blame can be laid at the door of conductors and teachers. It is not so much on account of conceit or ignorance with them, as it is of cowardice. They know we speak facts, and that the evil ought to be remedied, yet they hesitate to make the stand because they fear the ridicule of other teachers and conductors, and that the public may think they are incapable of higher things.

There are ten comedy companies on the road to one in tragedy. As these are supported by the public whose patronage is not influenced by local matters, they are a fair index of the public taste. People do not want all tragedy in music; they want some that is heavy, but much that is light. But this does not mean that they want some that is good and some that is bad, as many might believe. We have seen leaders drill their choirs for hours on an anthem that was beyond their abilities, and as a result was miserably butchered. Nearly all this hue and cry about the public not appreciating music is for the most part false. The trouble lies in the fact that they seldom hear any music deserving of genuine appreciation. A great difference will be noticed as soon as conductors will select their programmes with reference to the occasion and the ability of their singers.

No doubt some will feel their toes trampled upon in this article and say we admire "trash." We are bold to confess we prefer the so-called popular "trash" to the "classical" trash with which the concert is surfeited. Music is not good just because it is difficult; neither is it "trash" because it is simple. A singer who artistically presents a ballad by a living composer is far better than the conductor who murders an oratorio. "Home, Sweet Home," is a simple piece, and yet the matchless manner in which Patti sings it has done more to make her popular than any aria she ever sang.—F. C. The Minstrel.

A WORD TO PARENTS.

PARENTS who are not musicians sometimes think their children are given exercises to work upon which are unnecessary. These exercises, as a rule, are the most important of all in laying the foundation of a good technique. They are absolutely necessary in developing different varieties of touch and in bringing about a flexible condition of the arm, wrist, and fingers. These exercises should be thoroughly mastered before the pupil is allowed to play from notes. In this way the attention of the pupil is wholly concentrated on the work in hand, and better results are brought about in less time. If the pupil should attempt to play an exercise or piece from the written notes before she has succeeded in getting complete control of the muscles of the whole arm, her playing would, as a rule, be stiff and the tones would be harsh. This is caused by the attention being taken up in reading the notes, to the neglect of the technical work. This shows conclusively that the intelligent pupil will readily understand this if it is properly explained to them, and will work with an object in view. If the teacher will take the pains to explain the importance of these exercises to the parent at the beginning there will be a better understanding all around, and the work of both pupil and teacher may be made more easy and of greater value to all concerned.

FRED. A. WILLIAMS.

ANALYSIS AND LOGIC IN MUSIC.

BY R. ROSEKLEMAN.

MUSIC as well as science is to day under the influence of the scalpel of logical analysis. But such analysis, safety of any true, and as we believe, immortal. We can never throw too much light on the creation of great writers.

It has been my ambition of late years to analyze certain compositions of one of the greatest masters of the world ever saw. It is to him I owe the discovery of a new way to expose analytically the construction of fugue-form, by means of colors and differently notes.

The careful study of the single voices, which has been obliged to make, led me to find a hitherto unnoticed entrance of the principal subject, which is in the Fugue of sharp minor No. 3 of the W. A. Mozart, beginning with measure 104. All have the following reading of measures 104-107:



The perfection of the work indicates clearly the omission of the subject in the third voice is a careless copying or a printer's mistake. It should be rectified by changing about the second and third. The third voice should exhibit the principal subject which is missing at present and should read thus:



*Theme. 104

I call the attention of Bach connoisseurs to the invite expression of their opinion and criticism.

I would add, that this error, which occurs in the present edition of my "Eight Fugues from Bach's tempered Clavier, with Analytical Exposition in the Revised Harmonic Schemes," will be rectified in the new revised edition, as the original meaning of the Master's Fugue surely demands.

HOW TO STUDY—HOW TO TEACH.

BY GEORGE T. BULLING.

The profession of teaching is a line of work to which few people are fully adapted. It requires a different set of faculties to put forth truths in teaching to receive them. Therefore, the good theorist accomplished practical musician is not necessarily a good teacher. There are a great many people whose minds are full with knowledge, yet, because they have not the gift of expressing it to others in understandable language, they always fail as teachers. Many pupils are great mistakes by presuming that a good singer or player is necessarily a good teacher.

The musician of to day does not go about unlearned and unshorn, trying to make a too easily gulled believe that he is full of the eccentricity of genius. Fortunately, this is too practical an age to tolerate such ill-disguised charity. The successful musician of modern times looks just like other professional or business men, and is just as methodical in his dress and habits as the prosaic of book-keepers.

Every effort should be made to awaken the feeling of the pupil. The good teacher will know how to do this by numerous little methods which he adapts to the individuality of the pupil. Many players are mechanical musicians because they have been taught too much mechanism and too little care. Care should be taken that the pupil's soul is smothered in the drudgery of finger exercises ever indispensable they may be in their proper place. Another point to be insisted on is that the

NOTES ON THE WORKS OF SOME LIVING COMPOSERS.

BY DON N. LONG.

The statement that but few, if any, effective art works for the piano are produced in the busy present has been heard quite frequently of late, and the wail is ever increasing in monotony. It is said that the modern composers, in the search for orchestral color, are treating the piano in a decidedly exaggerated style; that the reaches are impossible for normal hands, and that the dissonances hold out so long that when they do resolve the effect is lost—especially on thinned pianos. As is usual in sweeping assertions, there is a shadow of fact for a base. In this case it is but the merest shadow, and it is almost impossible for those who know the truth to stand by in passive abeyance.

RUSSINIEN is held to be the greatest offender; and yet but few modern writers have created so winning a style as the illustrious Moldavian. Of course, he has committed faults—more, perhaps, than any of his contemporaries. Some of his works are not pianistic; the effects are stretched, or they verge on the impossible for small hands. His style seems to be a continuation of that of Mendelssohn but shows a greater facility of resource. The effects are alike pleasurable to musician and the general public, as they come from the source of real inspiration and are clothed in broad and beautiful melody. The "Le Bal" suite is charming, especially the polka. The galop is a trifle too "orchestral." For drawing-room work "Solresol," Op. 109, are particularly good. The last number presents the greatest difficulties, which lie in thirds, sixths, and octave progressions. An easier set, suitable for medium grade pupils, is the "Miniature" collection. They are all delightful, and will ground a good taste in the student. For very difficult selections, the five numbers of Op. 69 are to be recommended.

ANTON STRELEZKI, better known by his songs, is a composer that sometimes indulges in wilder vagaries than Rubinstein. Of all modern composers, he presents the greatest power of strikingly original color and effect. His music appeals immediately and powerfully, both to the understanding and to the ear. But he has the fault of writing for unusual hands. The "Galop De Bravoure" and the wonderful "Ballade in B Minor," Op. 15, for instance, are totally impossible for ordinary pianists—notably the first work. The "Dixième Mazurka" is very quaint and effective, but is hard. All the nocturnes, novelties, grand valse, polonaises, études, and ballades are very fine. No collection in existence surpasses the numbers of Op. 90 for music and instruction in an easy grade. The works from Op. 178 to Op. 194 are in general pianistic. Strelezki is a thoroughly cosmopolitan composer; if he leans at all, it is toward Chopin. He never repeats himself; is apparently inexhaustible, and his moods range from the most frantic *bravoure* to the tenderest *lento*. MOSKOWSKI, who enjoys a large degree of popular student. For very difficult selections, the five numbers of Op. 69 are to be recommended.

Nothing can be said in detraction of Saint-Saëns—at least as regards the fitness of his works for the piano. His concertos are as truly pianistic as Chopin's, and some of the finest passage writing is to be found in his smaller works. Some critics profess to believe that he is soulless, and that his compositions show scholarship without the spark of genius. The writer however, is not disposed to share this opinion. The most popular works, perhaps, are the "Rhapsodie D'Auvergne," the three mazurkas, and the six numbers of Op. 72.

SCHARWENKA offers a mass of varied, beautiful and practical work for amateur and artist. Unfortunately,

some of his works require long and strong hands. But these liabilities are trifles in consideration of the whole. His style seems to be the outcome of an extended study of Beethoven and Schumann, with somewhat of Chopin, and a great deal of characteristic grandeur. Poetry and scholarship are blended with perfect art. The Scherzos deserve to be classed with those of Chopin, but are hard—the first two at least. The Valses are effective, but the difficulties are always genial. The numbers of Op. 30, 22, 23, 24, 25, 26, and the Op. 38 of five beautiful pieces, are exquisitely wrought. The invaluable album for young pianists, Op. 62, and the six studies of Op. 27, are too well known to need recommendations. GRIEG.—A few people find it hard to appreciate Grieg. As Liebling says, the "unexpected" is always occurring in his works. This, however, is a great practical virtue, for novelty is the moving principle to the majority of mankind. Nearly all his compositions are easy or only moderately difficult from the mechanical side—the Concerto, Op. 16, the Ballade, Op. 24 and the Sonata in E minor excepted. This is another claim in his favor. The Baroque Scenes, Op. 8, are well liked in general for drawing-room purposes. They are useful in a technical way also. For pieces containing more color than the above, the "Peer Gynt," and "Hulberg," suites come in for a great deal of praise. Also the dramatic numbers of Op. 19.

PONCEWILL seems to be almost solely known as a pianist in this country. This should not be, for he is equally as great as a composer. His very first work, the Minuetto and Prelude, shows the hand of a master. Strikingly original, poetical, and very effective harmonies have sustained him from first to a clearly defined Minnet. The "Voyager" Songs, Op. 8, are widely effective, and the "Album de Mai," is in every sense delightful. The Love Song has a dainty melody, and the change to the minor is grand. "At Evening" is a wonderful little descriptive sketch, and when the theme passes into the key of the end, the effect is fine in the extreme. The Scherzino has some very taking moments. Op. 11 contains the material for good effects when in good hands, though the technical demands are not many—save in the last two numbers. The three numbers of Op. 10 are also fine, the wonderful "Theme Varie" in particular. Number 2, the "Melodies," is very beautiful and gives capital practice in managing counterpoint.

CONSTANTIN STREVBREZ is another writer who is better known as a pianist. It is not very easy to define his style, as a pronounced atmosphere of individuality hovers around his compositions. All things considered, it may be said that he is somewhat Schumannesque. The Italian Scenes show a power of concentration that is quite remarkable. In this respect he approaches Liszt. The "Danse Andalouse," "Grand Polonaise," and the various drawing room valse give a fair idea of his power. The "Staccatella" caprice is a concert study worthy of Chopin. He has not forgotten the young folks, as the "Scenes Mignonnes," Op. 56, will show.

MAX VOICHIK is a writer whose fame is rapidly increasing. His work displays a remarkable originality that never palls upon the ear, as he has the gift of fluency to back it up. The most popular pieces are the "Passepied," "Staccato Caprice," and valse Brillante. For the intelligent young student, the album of "Ancient and Modern" dances, and the "Fairy Tales" are very practical. Some of them are not easy, but they have a fascination of melody that induces conscientious effort. The two transcriptions of Jensen's songs are wonderfully faithful.

BREVO OSCAR KLEIN is another composer of rising note, and he gives every promise of becoming one of the prominent figures of the near future. All his compositions are full of color and effect, and but few of them require a high pressure technique. The numbers of Op. 19 and Op. 20, present a great variety of style; and the two numbers Op. 32, are wonderfully appealing. Op. 37 and Op. 39 are also fine.

BENJAMIN GODARD has written a great deal of very practical music. He has the merit of conceiving rich orchestral effects that call for but comparatively little effort on the part of the performer. Some of his works, in their strong dramatic kinship, show the influence of Berlioz. Every one of the valse, gavottes, mazurkas, and barcarolles will repay earnest study, as they appeal at once to any audience.

ROBERT D'ALBERT, the pianist, gives great promise as a composer. He has not written much, but his works can be watched and sought for with absolute faith in their effectiveness. He is fond of telling contrasts, as can be observed in his first work, the suite in D minor. The Mazette of the above is a lyric of the most exquisite fancy.

The present article does not begin to exhaust the possibilities of modern pianoforte literature. The names of Rihnsberger, Nicodé, Tschakowsky, Macdowell, Foote, Lechetsky, Jadasohn, Sherwood and others have not been mentioned—as they certainly should be in a comprehensive treatise. Many fine works are appearing from time to time from new pens. And many lie in the undiscovered deeps.

OPINIONS.

BY E. A. SMITH.

In the judicial court one of the first questions taken into consideration upon the examination of a witness is, "What does he know about the case, and is he competent to testify?" In this court eye witnesses are of prime importance, and the outward senses of special value.

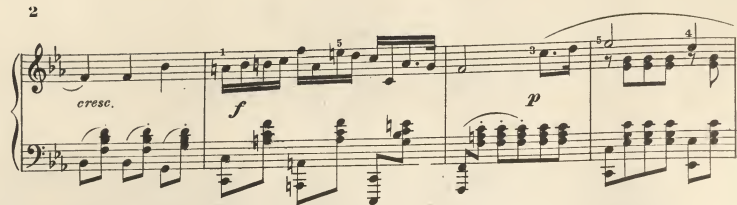
Many people listen to music through the outward senses only; they never drink in the deeper beauty, the soul of the interpretation, the heart of the composition, but with the eye alone do they measure merit. No matter how divinely the song is sung, the singer's manner, the clothes she wears, even the way she may shape her mouth—chiefly attracts their attention. The pianist, they think, does not use the proper hand position; has too great freedom of arm—or not enough—and perchance, like greater artists, wears his hair very long. They forget that the pearl of great price is the best expression of idea, and the manner of expressing that idea should be secondary, for no two persons do anything in precisely the same way—that were a physical impossibility—machines only can do this. But the peculiarity of the situation is, that these very people who see so much and hear so little are the very ones who are loudest in their condemning of the composition given, and by so many words seek to palm their opinions upon others at full value. We have all met them, and it is amusing to hear them talk, isn't it? But in reality who cares how the singer manages her tongue, the pianist his fingers, or the artist his brush, so long as we have the subject matter treated in a masterly and artistic manner?

The writer once heard in a public lecture the speaker remark, that "he had seen a twenty-five dollar painting that, aside from its relative value, he would rather have than Millet's L'Angelus. But of what value was such an opinion to any other than himself? An uneducated man may claim that two and two do not make four, but the assertion means nothing more than a display of the man's ignorance of arithmetic. So in the artistic world when criticisms are given. May not one naturally inquire: Are the persons making these criticisms good authority? Do they know what they are talking about? What is their opinion worth?

Unless you have sufficient financial help at hand to carry you over four or five years of study, you would better seek some employment that will allow you to earn sufficient to meet expenses of living and of art education, and thus free you from the ruinous practice of trading in art before you have any art to trade with.—Thomas Tapper.

Adagio, Qui





A Twilight Meditation, 5



A Twilight Meditation, 5

First system of the musical score. The right hand features a melodic line with a trill marked 'tr' and a triplet marked '3'. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp* and *smorz.*

Second system of the musical score. The right hand continues the melodic line with a trill. The left hand maintains the eighth-note accompaniment. Dynamics include *pp* and *smorz.*

Third system of the musical score. The right hand has a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.*, *dim.*, *rall.*, and *p a tempo*.

Fourth system of the musical score. The right hand has a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*.

Fifth system of the musical score. The right hand has a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *a tempo*, *rall.*, and *cresc.*

A Twilight Meditation, 5

First system of the musical score. The right hand features a melodic line with a trill marked 'tr' and a triplet marked '3'. The left hand plays a steady eighth-note accompaniment. Dynamics include *dim.* and *ra*.

Second system of the musical score. The right hand continues the melodic line with a trill. The left hand maintains the eighth-note accompaniment. Dynamics include *pp* and *smorz.*

Third system of the musical score. The right hand has a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.*, *dim.*, *rall.*, and *p a tempo*.

Fourth system of the musical score. The right hand has a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*.

Fifth system of the musical score. The right hand has a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *a tempo*, *rall.*, and *cresc.*

A Twilight Meditation, 5

Sarabande.

Andante sostenuto $\text{♩} = 60$

Musical score for the main Sarabande, measures 1 through 16. The piece is in 3/4 time, marked Andante sostenuto with a tempo of 60 beats per minute. The key signature has one flat (B-flat). The score is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *marcato il basso*, *sempre f*, *dim*, *f*, and *p*. There are also markings for *cresc* and *dim*.

VARIATION I.

Poco più animato $\text{♩} = 96$

Musical score for Variation I, measures 17 through 24. The tempo is marked Poco più animato with a tempo of 96 beats per minute. The key signature remains one flat. The score continues with treble and bass staves, including fingerings and dynamics such as *p legato*, *cresc*, and *dim*.

Partial view of the Sarabande score, measures 1 through 4.

Partial view of the Sarabande score, measures 5 through 8.

VARIATION II. o =

Partial view of Variation II, measures 1 through 4. The tempo is marked *sempre legato*.

Partial view of Variation II, measures 5 through 8.

Partial view of Variation II, measures 9 through 12.

Partial view of Variation II, measures 13 through 16.

My Alpine Love.

The idea is this: A young American who was taught to warble by a pretty Swiss peasant girl thinks of that episode in his life and wonders if the Judge would not have been far happier if he had married Maud Muller. Tennyson.

Words by Geo. Cooper.

Music by Rich. Goerdeler.

Andantino.

p

My Al-pine girl, my Swiss Ma-rie, Where'er I roam, I think of thee, And
Though man-y hand-some lad-ies fair, With jew-els decked of beau-ty rare, For

though the o - cean us doth part, I love thee still with all my heart. And
mo-ments please my in-most heart, Ne'er can, ne'er will from thee de-part. For

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ev - er in
eve - ry night

of ten make
with her make

Allegretto.

*Hol - dri - o . . .

o . . . , hol - dri

*The "Hol" in Holdrio is pronounced

Alpine Love. 4

o . . . , hol - dri - o . . . , hol - dri - o . . . , hol - dri - o . . . , hol - dri -

o . . . , hol - dri - o . . . , hol - dri - o . . . , hol - dri - o . . . !

Andantino.

I won - der if I'll ev - er see A - gain my dear my Swiss Ma - rie, And
I seem her gen - tle voice to hear A voice so sweet and ev - er near "Thy"

hear the moun - tain ech - oes ring With warbling as we used to sing.
own, thy own I'll ev - er be Come back, come back to Swiss Ma - rie'.

Falsetto.

Tra - la - la - la

la - la - la - la

Sequoia Gavotte.

H.W. Patrick.

Musical score for Sequoia Gavotte, measures 1-20. The score is in 4/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth-note patterns and rests. The bass line consists of chords and single notes. The score includes dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo).

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Continuation of the musical score for Sequoia Gavotte, measures 21-30. The score continues with the same melody and bass line, maintaining the 4/4 time and D major key. The dynamics remain consistent with the previous section.

Sequoia Gav. 2

Sing, Birdie, Sing!

Sing lieb'Voglein sing.

Hermann Necke. Op.263 No4.

Slowly.

Slowly.

(a) *p*

mf (b)

pp *f*

pp

f *p*

(a) This should be played *con espressione* and with a certain reserve in order that it shall sound like a march. *The tempo* for the same reason must not be too rigid.

(b) The grace notes very short and delicate.

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Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and voice. The piano part consists of a right hand melody and a left hand accompaniment. The right hand melody is marked with a "2" above the first measure and a "2" above the second measure. The left hand accompaniment is marked with a "2" above the first measure and a "2" above the second measure. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The score is divided into four systems, each with a piano part and a voice part. The voice part is written in the treble clef. The lyrics are "The Rose Tree" and "The Rose Tree".

Sing Birdie etc. 3

f *piu mosso*

ff

Tempo I.

p

f *pp*

(d)

f *piu mosso* *p* *ff*

Sing Birdie etc. a

No. I.

In looking over a trunk containing old letters of thirty years ago, I found a package carefully tied with a ribbon and marked, "From Nellie, the Music Teacher."

The envelopes were of every hue, shape, and size, an indication of the mood of the writer at the time they were sent. Instantly memory rushed over the many years, to the days when Nellie and I were room mates in a large boarding school in Philadelphia, and I seemed to see her in her prima donna, as plainly as though she stood before me.

The following letters were written several years after we had left school, and perhaps will prove as interesting to some of the "weary and worn" teachers who have passed through ordeals as trying as did the fun-loving Nellie some thirty years ago.

To fully understand the letters, a brief description of Nellie when at school will be necessary.

She was generous, amiable, without a particle of jealousy in her disposition, and was a favorite with her teachers and schoolmates, but her chief charm was her musical ability.

There were several in the senior class that could play more difficult music, but none could vie with Nellie in song-singing, imitating others, or improvising. She was the large dancing hall of the school, when she was impersonated the noted musicians she had heard of.

Lind, Madame Sontag, Paredi, and many others. Then a "Guess Who?" concert would be given, and Nellie would imitate the music pupils in our school.

So seldom we made a mistake in guessing the riposte. I have one of these laughable entertainments now, when Nellie came running on the stage with a blank sort of way, took another bite of candy, and turned the music stool, and placing the music stool side up in her haste. Then, taking a bite of candy, she placed the remainder on the piano, she slowly up the stool and, seating herself, played several of the piece without glancing at the notes, then, as if seeming to forget, looked at the upside-down piano, and, in a moment, she was playing "Pop goes the Weasel." There came a shout, "Jennie Ellis," from the audience, at which Nellie made one of Jennie's characteristic and danced off the stage.

In a few minutes a stately young lady, dressed in pink silk with long train, hair Pompadour, eyes sparkling with diamonds, moved majestically across the stage to the piano, giving us a very cautious glance as she did so. After deliberately off her rings, smoothing the lace at her wrists, her hands together, she played a few minor chords with a frown upon her face, began the "Sonata." We all knew that Miss R., of Boston, of the senior pupils, was being represented, but so much in awe of her that no one dared say a name. Nellie, understanding our silence, after the first movement, said in the deep contralto voice, "no one could distinguish from Miss R.'s."

"Young ladies, you have failed in announcing my name, but of course you cannot penetrate the mystery enough to see that this is Miss Phillips, the music teacher that is to be, when she lives in Boston." Having pronounced this, she left the stage.

We had scarcely recovered from this explanation when a young girl in white muslin, hair in braids, came on the platform. She closed the door and carefully tip-toed to the piano, placed a large book on the pedal to keep it down, then, after looking first at her right shoulder, then the left, to be certain that no one around, began improvising. For about five minutes we sat spell-bound, and thought of nothing but the mother, and all the loved ones in the home. Then, as we listened to the sweet, soulful melody, we were tears in many eyes as Nellie struck the last chord, but we found voice to say "Nellie Gale." No special pet of Nellie's, and a sweet little child, she always reminded one of a frightened cat. She played beautifully, but no amount of coaxing

ROBERT SCHUMANN—POET.

BY FREDERIC DEAN.

THERE is an ivy-covered stone in a graveyard at Bonn that has a potent attraction for the musical pilgrim. Push aside the luxuriant vine and spill the name of the lodger beneath—a name that stands for the poetic element in modern music—Robert Schumann.

Poetic, Schumann ever was. Poetic by nature and by culture. Poetic in his work both as composer and as criticiser of the works of others. Poetic in his every thought—every idea. And this poetic spirit he infused into the music of his time, and cultivated it wherever and in whomever he found it. And it is for this that I have called him "Robert Schumann—Poet," and it is as poet that I shall here regard him.

The oft-told story of his boyish fit of somnambulism—how, at midnight and in a dream, he had stolen down to the old piano and played a series of chords, weeping bitterly the while, is as good a key to his after life as any, picturing, as it does, the art intoxication with which he was ever possessed.

And, when in Vienna, Schumann found two treasures which he carried home in triumph—a blotted page of Schubert's manuscript and a rusty steel pen. The pen was found on Beethoven's grave, and was afterward used by Schumann in writing some of his most beautiful songs. The blotted score served as an ever-present source of inspiration to his poetic mind.

Take the well-known case of his mass. Schumann was a Protestant, yet in this mass he goes out of his way to write for an offertory hymn to the Virgin Mary, not from any feeling of adoration for Mary, but simply because of the poetic medieval idea of "the Blessed Virgin."

Art invariably attracted him. It was in a state of art intoxication that he lived. It was from art intoxication that he died.

The two sides of Schumann's life-work must be studied together. He is not complete as composer, but must be known as the criticiser of the compositions of others as well. And it is well to remember that it was the regular routine work that he was compelled to do upon his paper that roused him from his "dreams at the piano" and made him the Schumann that we know. To a youth, shy and sentimental, with independent means and a fondness for Jean Paul and his ilk, this imperative, regular, critical and editorial work that was forced upon him by reason of his position of editor of a revolutionary musical weekly, proved to be the best possible tonic. He was roused from his poetic stupor and forced to become a leader in the most radical of parties.

On the third of April, 1824, a new journal appeared with this preliminary notice:—

"The day of reciprocal compliments is gradually dying out. The critic who does not attack what is bad is but a half-hearted supporter of what is good."

And with this banner rallied at their mast-head, young Schumann and his enthusiastic assistants sought to revolutionize the music world. The "honey-dawning" of the journals of the time was censured in unmistakable language. Music itself was not what it should be. The light, flippant measures of the time were criticised, and their composers were told to go back to the writers of the olden time, "since it is only at those pure sources that new beauties in art can be found." But, after all, the chief idea of the new journal was to accelerate the coming of a new poetic era by the encouragement of what was best in the work of the younger writers of the day. And thus did this new critic and his fellows fulfill the requirements of their office. They tore down the bad and built up in its place and stead all that was really good, all that reflected the true beauty of the olden time, to which they ever pointed as the source of the good, the true, and the beautiful.

But even in this prosaic work of criticism Schumann must be the poet. And so he gathers about him an imaginary company and calls its members "David," and the mission of these "Davidites" is to wage unceasing war with the "Philistines." The "Davidites"

were the believers in true and pure art. The "Philistines" were the shamers, the world-hes.

Now, in this literary work of Schumann's there is this noticeable point:—

The work was not for the advancement of his own compositions, but for that of the best music of the time. Glück was a literary genius, but his pen was only used to prepare the world for his own revolutionary dramas. Richard Wagner was one of the most remarkable essayists of modern times, yet Richard Wagner's essays were ever in the interests of Richard Wagner's music. It is very true, as some one has recently remarked, that Schumann has somewhere said that "if the publisher were not afraid of the editor the world would never have heard of me." But the end and aim of his paper was to forward the music of his time—the advancement of art. Nothing less would he be compatible with his poetic reachings after the ideal.

And for practical demonstration of this fact, recall for the moment what he actually did. The names and works of the foremost men were made known to the reading public. Not only were exhaustive articles written about his fellow-countrymen, Mendelssohn, Hiller, Franz, Brahms, but equal mention was made of the English Sterndale-Bennett, the Scandinavian Niels W. Gade, Chopin, the Pole, and Berlioz, the Frenchman. He was the champion of a cause, and it mattered little whether the composer he German by birth or breeding or not. If he were a believer in the new faith, if he were bearing a torch of the same new light, this was enough. It was Schumann who pointed to the light and explained its meaning. It was Schumann who increased and united the interest already roused, who concentrated the forces then in motion.

And thus did Schumann do his share in furthering and making possible that wonderful modern school, "Romantic" by name, real by nature, whose disciples had the dare, the good, despised cant, and impudently proclaimed "Truth in Art" to be their motto.

Such was Schumann's work as a critic.

AS A COMPOSER.

In the summer of 1844 Schumann laid down his editorial pen for good and aye and devoted himself entirely to composition. As a critic he had defied wrong and defied right, and now in his own compositions he sought to exemplify all that he had advocated in his journal. And now close by his compositions come to the realization of what he thought true music should be.

Schumann's musical intuitions were remarkable. He received no incentive to music from either his father or mother. He had no musical bent during his boyhood, and even as a young man it was poetry first and music afterward. And, since his soul is upon music bent, to whom does he turn? Sebastian Bach! Without instruction, for he was untalented. Without incentive, for he went untaught. Schumann intuitively searched for and found in the mysterious depths of sentiment lurking about the harmonies of the old canon the soul satisfaction for which he longed.

But Bach was the sternest of classicists. Schumann the most pronounced of the romantic school. And yet so truly is the one the pupil, the follower of the other, that in the works of no other modern writer is the union of modern feeling and ancient form more clearly marked.

Schumann at first confined himself to the composition of music for the pianoforte. And there is something truly pathetic in his seeming concentration of all thought and interest upon this one instrument. Seven hours a day are given up to the practice of such scales and exercises as will make his fingers perfect exponents of his meaning. Does he go to it, he carries in his lap a dumb key-board, and the evening is spent playing piano duets with a friend "for pleasure."

Can anything be more exposing? The piano is the most unpoetic, unromantic of instruments. But Schumann forces it to utter the poetry of his soul. Surely, if Schubert could "set a handbill libretto," Schumann weaves romances out of five-finger exercises.

But the time comes when the strings of his pet instru-

ment no longer echo his thoughts. A time when he would "crash to pieces" his tinkling box. The voices of the orchestra beckon him, and to tune and combine them to his liking is his next desire. He complains of his lack of practice in orchestral writing, but sets to work with the old-time oneness of purpose to master its details, and these once in subjection, he longs to utilize them in expressing his poetic thoughts. But even in his desire to create in freer mode, he recognizes the necessity of the mastery of those "strict forms which hold good for all time." And so in his symphonic work one can always find the old form vitalized by the new spirit.

Schumann's first symphony was "born in an ecstasy of delight." In it is mirrored the happiness of a newly-made bridegroom. But others there are that picture the sorrow of his later days—that path that first shadowed and finally enveloped and extinguished the light of his genius.

But upon all his symphonic work the poetic nature, the poetic thought, the poetic idea and ideal are indelibly stamped, and he they grave or gay, serene or sad, they express the poetry of his nature in whatever mood they find him. And perhaps in the very form of his later symphonies there may be a truer poetic expression of sentiment. For how the themes harmonize with one another! And so perfectly are they in sympathy in the D-minor Symphony, they run into one another and form one united whole, and the symphony is as a flowing stanza from beginning to end.

Schumann's name has been often coupled with that of Mendelssohn, and I shall couple the two names but for one purpose—to show the *restlessness* of the one and the *reasonableness* of the other. Scan the faces of the two. Mendelssohn looks at you with the frankest of smiles. Schumann's eyes are averted, and under the half-closed lids seem to be ever searching for the unattainable. Take a page of the music of each. What can he more calm and peaceful than the measured strains of "O, Rest in the Lord"? What more restless and turbulent than the broken musical sentences of the writer of "Manfred" and "Faust"? But poetic he is even in these broken bits of melody—poetic in the completed symphony and the half-written verse. In every branch of work he has carried the same beautiful touch of poetic reverence, gilding all the treasures of his art, all the precious fancies of his soul.

And it is for this that I speak of him as "Robert Schumann—Poet."

A MUSICIAN.

Do you want to know what constitutes musicianian? The ability to play it a performer, a practical knowledge of theory, musical history, the technique of the instrument, etc. The ability to perform is no proof of musicianian; as well might an individual be given credit for learning because he can repeat an address, or show agility in making figures at a blackboard. Neither of these efforts are proof of the individual's knowledge of what he is repeating or the value of figures—many years of study and practice are necessary to acquaint one with the different phases of theory, musical history literature, the technique of the instrument, musical Rest in the Lord? What more restless and turbulent than the broken musical sentences of the writer of "Manfred" and "Faust"? But poetic he is even in these broken bits of melody—poetic in the completed symphony and the half-written verse. In every branch of work he has carried the same beautiful touch of poetic reverence, gilding all the treasures of his art, all the precious fancies of his soul.

We do not see how any one can justly lay claim to musicianian who doesn't understand harmony. No matter how well one may sing and play, he cannot fully comprehend the scope and meaning of his music if he has not a practical knowledge of harmony. Harmony is the base of all music, and one might as well expect to become a musician in its full sense without acquiring a thorough knowledge of harmony.—*Journal*.

—Confidence is the soul of genius. Great talents to a timid mind are of as little value to the owner as gold to a miser, who is afraid to use it.—*Washington Alliance*.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEYVE.

G. M. L.—The singer in church choir, the amateur violinist, the little pianist, the organist for the amateur pipe organ, everybody who pretends to know anything about music, ought to learn sight reading, and the way to learn it is to learn it. I do not, however, wish to give you an answer shall sound either caviare, or curt, or cross, so I give you this little bit of suggestion. My own practice is to use great care in repeating many, many, times the dubious regions of tones between the G and the F clef. By this I mean the distance from middle C, first line below the G clef (the staff the G clef upon it), up to the third line, B, and that same B, which might be written on the fourth above the staff with the F clef, down to the third D. This is a compass of seven letters upward and seven letters downward, that is, in all thirteen, from D middle C to B above. What I mean by calling this changeable or equivocal region is that every one of these thirteen notes can be written either upon the staff with the G clef or with the F clef. You observe make no mention of the tenor clef, for that is entirely obsolete in vocal music, although the orchestra leader needs to know it constantly for the use of cellos and contrabasses. Now the way to learn where these stand is to repeat them again and again, and again and down, and cross ways, and zigzag, and in all such combinations, read them in series, pick them in hooks here and there, take anything and everything that you can think of, but, after all is said and done, is simple memory, memory, memory. You have to over it until you know it, and it is similar to learning the paradigm of the verb in Greek.

The only way to learn the word "Tithemi," which great bugbear with the boys in Greek, is to learn D well upon it, repeat it, can over it again, go back forward, all around, a thousand times until it does become an unconscious part of your cerebration.

That is exactly the way in which you should learn notes on the printed scale of music. I advise, further, that you train pupils to recognize every note from very lowest of the piano to the very top. It is done by a little extra pains. There is no sense in a being staggered the instant she sees something more than four lines above the staff. She ought to be able to read with absolute quickness up to the sixth line or the seventh space, for 7th space, 8va, is the top every 7th octave piano, and she ought also to be able to read to the third line below with an 8va under it. I know with certainty that is the lowest A of a 7th piano. The way to learn all these notes is, to learn them by infinite repetition.

L. E. M.—You ask two things very unlike each other. I will answer your first question to the best of my judgment and knowledge. You ask, "Is it a mark pupils in a school?" Now, I am not quite sure what I ought to say about this, and my doubts arise from two things: First of all, what do you mean by mark? I taught in schools for the blind. In these schools, owing to the fact that our pupils were of so different ages and grades of talent, and peculiarities of character and temperament, no class teaching or strictly satisfactory gradation of work were practicable. I made strenuous efforts to introduce it. Since I left the teaching of the blind, in 1871, I have been fourteen years in Cincinnati, and all of my years have been with private pupils, consequently, I am very well fitted to answer your question. I should, however, that marking in music is open to this objection, that music differs from most other studies in its extreme vagueness and indefiniteness. Not only one pupil learn as much in an hour as another, but the performance of the same pupil is exceedingly varied at different times that it vastly exceeds the variability of recitations in Latin, or algebra, or mental philosophy.

Again, I doubt very much whether outside stimuli in the way of prizes, or the appealing so strongly

PUBLISHER'S NOTES.

Before going on your vacation tour, arrange with the post office or with some friend to have your copy of THE ETUDE either sent to your address or retained till your return. Our subscription department is called upon to a great extent to supply numbers lost by the want of a little forethought on the part of the subscriber. Back numbers of THE ETUDE are often impossible to supply, because of the great demand for them in making out the yearly subscriptions that come in late.

We are issuing a series of most desirable sheet music for the reed organ. These pieces are carefully edited and fully annotated by the well-known educator, Mr. Charles W. Landon. The pieces are of the common, hackneyed style, and are especially arranged for the reed organ with many new and striking effects pointed out in the annotations. These pieces show the use of the true reed organ touch, and how to make music on the reed organ beautifully effective. The selections will be in all grades, and are calculated to supplement any course of reed organ instruction as profitable recreations for home and public playing.

We have in preparation the second volume of Landon's "Reed Organ Melodic Studies." The first volume has been rapidly gaining favor with those teachers who enjoy having their pupils play better than ordinary. To a still greater extent than does "Landon's Reed Organ Method," do these studies develop touch and technique for the organ, looking toward fine and artistic playing. The pupil is taught phrasing, expression, and the kind of touch to use for the various pleasing effects that even an almost beginner can produce. The selections, while furnishing technical work, are musical, they cultivate taste and a love for good music as well as technique, a musical as well as a mechanical technique.

This is the time of year when progressive teachers get themselves in form for better work for the next season. THE ETUDE office can supply any hook or method for the purpose of self study, putting the teacher in the way of thorough preparation for the introduction of improved ways of working for his next year of teaching.

We have in press another volume of Heller's "Selected Studies." These are taken from Opus 125. They are not so difficult of execution as Opus 46, and 47, but are fully equal to them musically. The rhythmic element is strongly characteristic of Opus 125. The volume will be a refreshing relief to the teacher who has never yet done these charming little studies. Mr. C. B. Cady has done some brilliant work in editing this volume. They are refigured and phrased, with remarks on interpretation. An extract from the preface will be found in the reading columns of this issue.

The usual special offer for new works will be made for those who wish to subscribe for copies of the work in advance of the publication. Twenty-five (25) cents will purchase a copy if cash is sent with order. The offer may be withdrawn next month, as at this writing the plates are nearly ready. Send in your orders early.

We must advise our patrons once more to place their names on package when returning music. So many packages come to us of which we are unable to identify the sender.

The special offer in Grade VI of Mathews' "Graded Course of Pianoforte Studies" is hereby withdrawn. The work has been delivered to those who ordered copies in advance.

There is no work on the pedals of the piano in English. This subject has been exhaustively treated by Hans Schmidt, of Vienna. Our translation is by F. S. Law.

The work is all in the hands of our printer, who will finish it during the month of July. Those who send in twenty-five cents now will receive a copy of the work when issued. Every teacher should have a copy of this work. It makes interesting reading. Remember, the price in these special offers are for introduction only, and do not cover the cost of paper, printing, and postage, to say nothing of the cost of plates.

We are in the midst of moving to our new quarters, 1708 Chestnut Street. We expect to have one of the finest musical establishments in the country. Our facilities will be doubled as our new stand.

TESTIMONIALS.

I cannot express to you my appreciation of "Mason's System" and of Mathews' "Course of Graded Piano Studies." They are an inspiration to pupil and teacher. THE ETUDE I simply cannot get on without.

Mrs. TAYLOR FRYE.
Having used "Melody Playing, No. 2" I find it just the work to follow No. 1, and shall use it.
Mrs. SADA YOST MOTER.

It may not be "a-la-proprio" to send you what the great operatic composer, Massenet, just wrote about "Observations of a Musician."

A. Monsieur Louis Lombard, Directeur du Conservatoire de l'Utica.
My DEAR AND ILLUSTrious CONFRERE:—It is with gratitude that I receive your book, so well written. How much I admire you! What great courage and authority! Bravo with all my heart!
JULES MASSENET.

I have read "Observations of a Musician" with much interest. Judicious views, the result of unusual opportunities, are clothed in charming diction; and the book is one of the few which will hold the attention of the reader until he reaches "the end."

Peter R. NEFF,
President College of Music Cincinnati.

In a letter recently received from Xavier Scharwenka he says the following concerning the "Scale Studies"

by Hans G. Smith:
"The special exercises in scale playing contain, besides the necessary technical material, much to arouse the ambition of the student, and I trust they may receive the extended recognition their merits deserve."

XAVIER SCHARWENKA,
Director Scharwenka Conservatory of Music, N. Y.

I heartily recommend "Landon's Piano and Reed Organ Method." It is just what I needed. I regret now I did not have it months ago. Thanks for copy.
Mrs. M. MAHONER.

The works from your "extraordinary offer" arrived safely. I am very much pleased with them. I take this opportunity to say that all works I have had from you have been "extraordinary."
Miss M. E. STOVE.

Second book of "Melody Studies" by McDougall received and thoroughly examined. I find them excellent for developing independence of hands and general musical ability.
O. E. ROBINSON.

I have used "Touch and Technique" since first published, and consider them the best in the world for finger training.
W. L. HOVEN.

This makes five names for me, and I hope during the year to make it not less than a half dozen more, for as yet I have hardly had time to more than mention it to my friends. To be without THE ETUDE in music is to be without salt on food.
Mrs. FRANK WILLMAN.

Am in receipt of Vol. III "School of Four-Hand Playing," and like it very much indeed, and later "Landon's Melody Studies for the Piano or Reed Organ"—they are so beautifully graded and so fine in every way, fingering, phrasing, etc.
Mrs. S. BRYCE.

SPECIAL NOTICES.

Notices for this column inserted at 2 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

TWO ladies desire positions as Teachers of Languages and Music. Graduates. Diploma. F. S. C. German Method, Mason's Technique. Several years' experience. Best reference. South preferred. Address "P." 161 Third Street, Muskegon, Mich.

M. R. TAPPER will be in Europe until September 15th. All correspondence may be addressed, as usual, to 156 Tremont Street, Boston, Mass., and will receive as prompt consideration as the forwarding of letters will admit.

THE EXPRESS DUPLICATOR is used by many MSS writers of music and ordinary writing. It produces a very large number of copies from every original. Expressors Duplicators Co., New York. Send free information, or Tuxo, Passaic, Phila., Pa.

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